

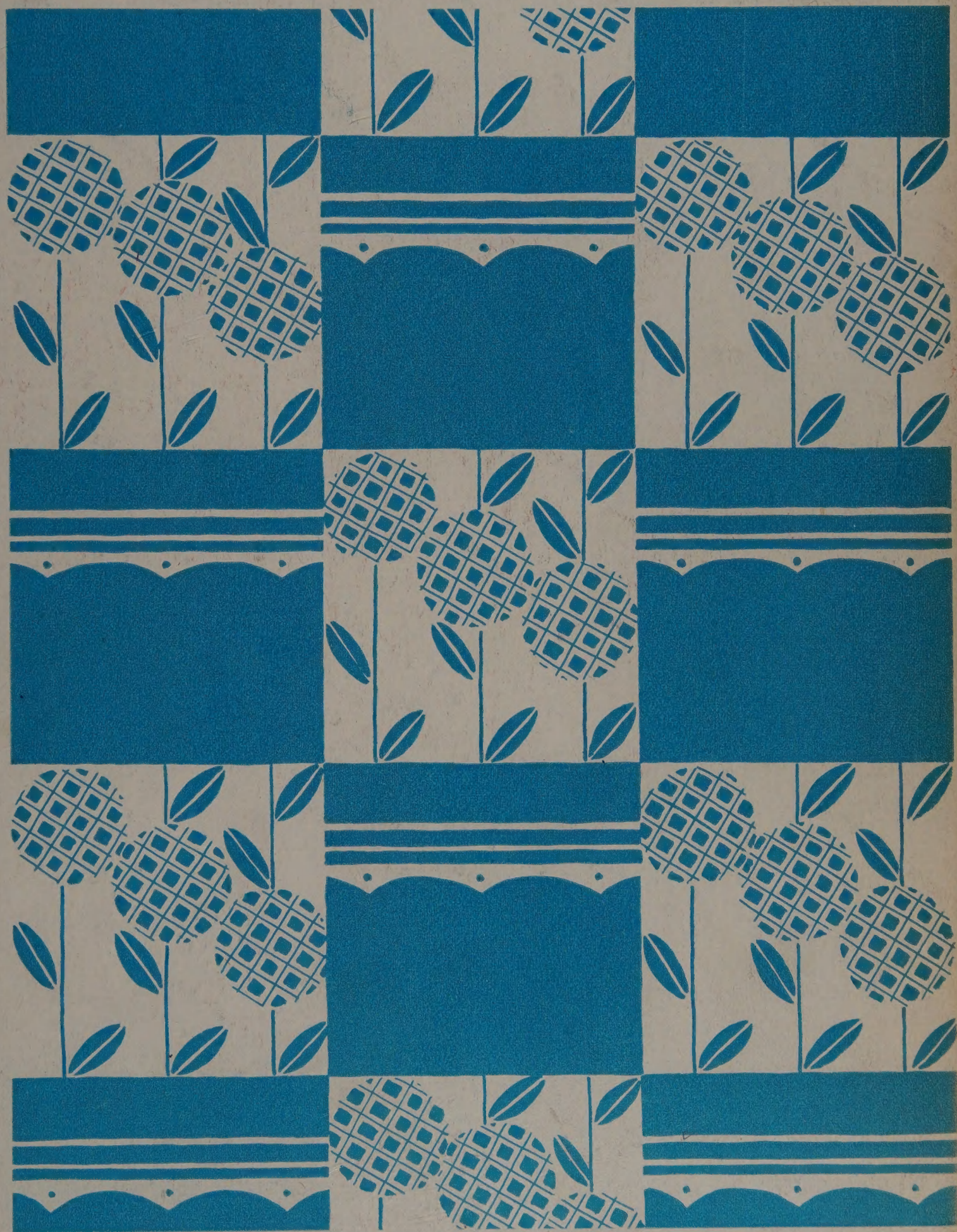
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# DESIGN

VOLUME 40

NUMBER 3

OCTOBER 1938

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## Cleveland Artist

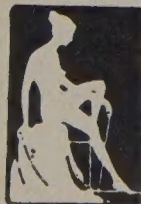
Clarence H. Carter, Cleveland artist, has been appointed assistant professor of painting and design at the Carnegie Institute of Technology. Mr. Carter, who is at present superintendent of the Federal Art Project in Cleveland, is one of the city's most active artists. His paintings are owned by the following museums of art: Metropolitan Museum, one; Whitney Museum of Art, three; Brooklyn Museum, one; the Fogg Museum, Harvard, one; Cleveland Museum of Art, five; Toledo Museum, one; William Rockhill Nelson Gallery, Kansas City, two; and the Allen Memorial Art Museum, Oberlin, one.

A native of Portsmouth, Ohio, Mr. Carter was educated at the Cleveland School of Art. He studied with Hans Hofman at Capri, Italy, and spent a year of travel and painting in Sicily, Northern Africa, France, Switzerland, Belgium and England. He has won two mural competitions for post offices at Portsmouth and at Ravenna, Ohio Section of Paintings and Sculpture, Treasury Department. He has also painted two murals for the Public Auditorium in Cleveland. Since 1937, Mr. Carter has won 13 first prizes, five seconds, four thirds, and four honorable mentions at the annual exhibition of work by Cleveland artists and craftsmen, Cleveland Museum of Art. He has been an instructor at the Cleveland Museum for six years, until March 1937, when he was placed in charge of the Federal Art Project.

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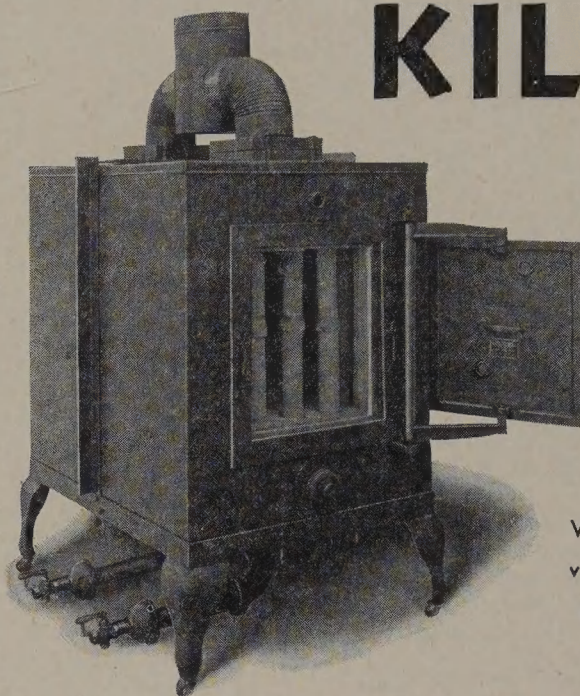
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# ART AT NEW YORK FAIR

Plans for making the exhibition of contemporary American Art at the New York World's Fair 1939 the most comprehensive of its kind ever assembled in this country are under way.

A nation-wide system of committees of selection, covering every state and reaching into every art center and art colony in the country, will be set up according to Grover A. Whalen, President of the Fair Corporation, to insure that every artist, whether he lives in Provincetown or Greenwich Village, Taos or Seattle, Carmel or the French quarters of New Orleans, will have an equal chance to have his work represented at the Fair. The keynote of the exhibition is to be "Democracy in Art."

Members of the committee will themselves be artists, and care will be taken to see that every school of artistic thought, is represented.

It is anticipated that more than 15,000 works will be submitted to the committee of selection when the judging begins, which will be shortly after the first of next year. From these 15,000, a selection of about 800 will be made, the number that can be displayed adequately in the exhibition.

Holger Cahill, national head of the Federal Art Project, is the director. The exhibition will be held in the Contemporary Arts Building.

According to Mr. Cahill, the exhibit will be unique in respect to method of selection.

"The system we have adopted represents the most complete application of democratic methods ever attempted in an exhibition of this kind," he declared.

"The committees determined to make the New York World's Fair Exhibit as representative, as democratic as possible. To this end, the obtaining of a broader and more liberal collection than has ever been assembled, we are setting up a countrywide organization to select it.

"The personnel of these committees is being chosen by the Artists' Committee of the World's Fair Contemporary Art Exhibition in consultation with leading art organizations, artists, and museum directors of the country. The Artists' Committee represents every school and every phase of opinion in the American art world.

"The Committees on Selection, one for each of the three divisions of the exhibition, will serve on a volunteer basis. They will pass on all work for the Contemporary American Art Exhibition at the World's Fair.

"Artists living in the New York metropolitan area, will present their work to the New York City Committees on Selection. Artists living in other sections of the country will present their work to regional Committees on Selection.

"The committees will request that, so far as possible, artists enter work not heretofore exhibited in New York. This will not be mandatory, however, since the emphasis will be placed on getting the artists' best work, no matter when produced or where previously shown."

Mr. Cahill said that only original works by living American artists will be considered for selection. In the division of painting, he said, work in all the usual media—oils, water color, tempera, pasted, etc.—will be eligible. Sculpture will include plaques and medals, as well as figures in the round and in relief. Under graphic arts will be included all print media in black and white and in color, such as etching, lithography, woodblock, wood engraving, etc., as well as drawings.

# COOPER UNION

Nine appointments to the faculty of the Cooper Union Art Schools are announced by Guy Gayler Clark, art director of the Union. Among the new instructors is Ernest Fiene, American painter, and winner of the Norman Wait Harris Prize in the 1937 exhibition of the Chicago Art Institute. Others named to the teaching staff are:

Clarence W. Dunham, engineer in the design division of the Port of New York Authority, instructor in architectural construction. Tully Filmus, portrait painter; Alan Tompkins, artist and lecturer on the history of art; and Sidney Delevante, painter, in the department of drawing and painting. Howard W. Willard, illustrative designer; Charles Brackett and Edmund Marein, hand letterers, in the department of graphic design. Dikran Dingilian, industrial designer, in the department of plastic design. Mrs. Addison LaMar, textile designer, in the department of decorative design.

Mr. Fiene is represented by twenty-seven pieces of work in the Whitney Museum of Art. Some of his work also hangs in the Boston Museum of Fine Arts; Columbia University; Dartmouth College; Denver Museum of Art; Fogg Art Museum, Cambridge, Mass.; Los Angeles Museum of Art, Library of Congress, Washington, D. C.; Mia Collection, Japan; Newark Museum of Art; Ohio University; Palace of the Legion of Honor, San Francisco; St. Louis Museum of Art and the Hamilton Easterfield Foundation, New York.

Mr. Dunham, who has been engaged on the bridge and tunnel projects of the Port of New York Authority for ten years, will continue in this capacity while teaching at Cooper Union. A graduate of Rensselaer Polytechnic Institute in 1920, he taught there until 1923 in the department of mechanics, and was later associated with the Bethlehem Steel Company. He supervised the construction of the floor structure of the George Washington Bridge, the main arch of the Bayonne Bridge, the 178th Street tunnel and ventilation building of the New York approach to the George Washington Bridge, and the field office building and three ventilation buildings of the Lincoln Tunnel. He is now in charge of the structural work of the New Jersey approach to the Lincoln Tunnel west of Pleasant Avenue.

Mr. Filmus has done considerable work in the gesso panel technique. In 1925 he won the Graphic Sketch Craftsman award and two years later was given a Cresson traveling scholarship by the Pennsylvania Academy of Fine Arts of Philadelphia. He is a member of the American Artists Congress. Mr. Tompkins, who recently completed two mural commissions for the United States Treasury Department, has been an instructor in composition and still life painting and lecturer on the history of pictorial art in the John Herron Art Institute of Indianapolis, Ind., for the past four years. A graduate of Columbia College in 1929 and the Yale School of Fine Arts in 1933, he won a Winchester Fellowship in painting for a year of travel and art study abroad.

Sidney Delevante, who will teach drawing from the figure, studied under George Luks, Robert Henri and Robert Bellows. He received considerable recognition from a series of paintings with South America and the West Indies as a background. For the past two years Mr. Delevante has been teaching art privately.

Mr. Willard will teach pictorial composition as applied to books, advertisements and special magazine articles.



# THE EDITOR'S PAGE

We wish that every art student and teacher in America would read the article about the Index of American Design which appears in this issue as well as the preceding article in the September issue. This study pursued on a nation-wide basis is an epoch-making project in the history of art and education in America. We have never known anything like it in our lifetime and every person interested in the understanding of American life and culture cannot help but be intensely interested. Right now it is important to begin publication of some of the completed portfolios and we sincerely hope that those in authority in Washington will soon make this possible.

This month we are beginning a series of articles and pictorially presenting beginning steps in art experience. In the past we have devoted much space and several special numbers to richly illustrated issues of interest to the professional artists and craftsmen.

Now we are to turn some of the magazine space over to those persons who are not artists, but who wish to enjoy some art experience. Many of these persons are extremely timid and fearful at beginning. So, in an effort to be of help and as encouraging as possible we are giving something of a revue of some of the simplest and easiest methods for beginners. Grade teachers everywhere have said that our presentation was far over their heads—and they want "ideas" they can use. So these step-by-step lessons in this number are planned to give them the courage to begin which they need. This material is offered here in such a way that the most inexperienced amateurs, grade teachers with no art experience, or art minded children can start right out on some interesting adventures in art. Decorative design and its beginnings will include, "where ideas come from," "new and interesting technics," "how to design things to use," and a vast number of helps for those who are eager to begin.

We have always believed that students of home economics and their teachers everywhere in rural township schools, small town high schools, colleges and Universities are in great need of some basic design instruction. And here it is all prepared for them in this and the various issues of DESIGN published during this coming school year. They can learn several ways to begin building their own original designs to be applied to articles of apparel and for the home. By the time the year has elapsed each subscriber will have a practical, usable as well as properly illustrated book on the beginnings of design.

The manual training shops in general also need to have more information and help in what constitutes good design when applied to the wood and metal construction. It is quite meaningless to teach persons to construct if the result is bad design as it has so often been. What a serious loss of opportunity for fine development of the individual.

The significant conclusion that art can do more for the adolescent child than any other subject in the school program makes us realize how far away from the mark many of our high schools are. For, throughout the country, as a whole, a very small percentage of high schools make it possible for its students to have art experiences of any kind. Perhaps the difficulty lies with those in administrative capacity or with many of the teachers who think of art as something detached from life—and far removed from the problems of everyday living. We shall, throughout this year do much to present both the philosophy back of art education and some practical approaches for the beginner.

*Felix Payant*



# SIMPLE FORMS IN PRIMITIVE SCULPTURE



Ivory Sculpture from the Congo.



Interesting Amulets like this were made by the Ancient Mound Builders.



# T E N       Y E A R S       O U T

ANONYMOUS

I was an art teacher once. As a matter of fact, I was an exceedingly fortunate art teacher. For when barely 21, I passed the examinations of a large eastern city noted for its progressive system and its excellent salaries, and was immediately appointed a Special Teacher of Art.

My good fortune followed through with both a principal and city head of department who were enthusiastic, idealistic, and helpful. True, my "teaching" was not the dignified vocation of my youthful memories, for I was placed in a slum-section school noted for its hell-raising pupils. Yet while my first months were a nightmare of flying paint jars, scissors stabbings, and wildly undisciplined commotion, I recall those stridently uninhibited moppets with a great deal of genuine affection, and that period as one during which I learned much that they forgot to teach me at school!

Pratt Institute awarded me its Teacher's Training Diploma and a certificate for completing the night school course in Commercial Illustration. The late Frank Alvah Parsons allowed me an additional year's free reign at the New York School of Fine and Applied Arts, on a scholarship. And courses at N. Y. U. and the New York School of Social Science and Research formally rounded out my art education.

Eight summers of teaching in places as varied as seedy settlement houses and smart summer camps . . . plus two years as Special Teacher of Art and one year as teacher and supervisor in a smaller city which acquired my services at an appreciable increase in salary, cover my teaching experience. All this information, roughed in, as a background for the "10 years out" exhibit!

It seems that Mr. Bernard Shaw's, "Those who can, do it . . . those who can't, teach it" was but one of the things that polished off my promising teaching career! Another, that I recall very clearly, occurred at the first Board of Education art teachers' meeting that I attended. The head of department . . . a lady not particularly noted for her subtlety and tact . . . pointed out, with some gusto, that most of the teachers present who received their liberal pay checks month after month and year after year, could not, if forced to, compete with a \$10.00 a week stenographer, on the basis of alertness, timely information, service, interest in making the best of themselves, and competence.

Be that as it may, "Advertising", that most glamorized of professions, becked and called irresistibly at that stage of the game. At 24 many fools rush in where angels fear

to tread. Yet now, from the perilous perch of a department store assistant ad-managership, I still say, "More power to them." And this, after advertising jobs that have taken me from Birmingham to Boston!

But 10 years out have led me to believe that what was regarded as an excellent education . . . and what I was taught to teach . . . left much to be desired in preparing so many of us for what we had to face if we didn't wish to suffer a fate worse than a stenographer's!

Teaching methods and curricula have changed appreciably during the past decade. Yet in spite of that, from my admittedly limited vantage point, it seems that there is still much catching up to be done.

That much æsthetic and material experience must be provided pupils in order to help them cultivate taste and skillful self-expression is so patent that discussion seems unnecessary.

Therefor, it is the practical angle of art education as I have observed it, that is the bee in the bonnet.

The first great and grievous misconception which still appears to be the major ailment of art school graduates, is that "art" doesn't matter to "business". "Art" is used, because "art" seems to be the word that best describes that aura surrounding those carefully planned, painstakingly techniqued, and beautifully mounted creations that are the dearest possessions of "business" uninitiates.

From this point of view, "Art" quite definitely doesn't matter. "Art" is only important to "business" IF IT MAKES THE CASH REGISTER RING.

Noting, recalling, digesting, and accepting this fact is tough sledding when one has spent years and years in learning how to create "interesting" compositions, to mix "unusual" color schemes, to set up a "well knit" figure, and to letter a fine Goudy alphabet.

But to me this seems quite as it should be. We would certainly resent paying a pharmacist for an ineffectual headache powder, however beautiful the container it came in. Why buy "art" that doesn't do its job?

Yet let it not be assumed that because "art" . . . whether it be a poster, fashion drawing, or window display . . . does ring the cash register, that it need, of necessity, be inferior, judged by the usual artistic criteria!

Which brings us to Henry Hepplewhite, we'll call him, the brave, portfolio-lugging aspirant after fame and fortune. Contrary to what he has been led to expect by laudatory faculty comments, the adulation of his family, and the



enthusiasm of his friends, he is not besieged by bids for his services. As a matter of fact, he finds it almost impossible to get anyone to even look at his efforts. (Not a situation exclusively "artistic"!)

Doggedness, charm, and wits, however, finally enable him to gain entrance to the sanctum of "business" . . . represented by anyone from a telephone receptionist to a ranking executive. Not infrequently it happens that Mr. Ranking Executive has 5 hours of work piled on his desk and 2 hours to do it in. He has seen 35 artists during the past week. His files contain the names of hundreds and hundreds of others interviewed in the past. He can use only a small percentage of these. He is, quite understandably, coolly cordial.

The folio is opened. "Mmmmm", says Mr. R. E. as a handsome poster is unveiled.

With poorly concealed pride and hope, young Henry remarks, "That's a fur sale poster."

"Mmmm", hums Mr. R. E., "And how would you reproduce it?"

"Well, I don't know, exactly," stutters Henry.

Mr. R. E. sighs briefly, and ventures . . . "You see, that's very important problem in our business. We don't need many posters. Reproducing just a few runs into money. Particularly in this case, where you've used over a dozen intricately combined colors. It would be impracticable to use the silk screen process . . . or aren't you acquainted with that? As for lithography, the cost would be prohibitive. I'd suggest you do this so that it can be reproduced in two or three colors. You know, of course, that in printing, each additional color run makes your price rise . . . and that has to be considered in business."

The next sample is a newspaper page layout for perfumes. It has a glamorous illustration, lettering that has the fragility and lilt that are harmonious with the subject . . . it is competently done and very attractive.

"But where," questions Mr. R. E., "am I to put my items? You see, a full newspaper page costs us anywhere from \$42.00 to \$3,528.00 depending on the newspaper. That price, plus the price of the art work, copy, and general overhead, must all add up to between 2% and 5% of sales. If we didn't work on a budget, we wouldn't be in business very long." He smiles.

"Have you ever considered how many bottles of perfume would have to be sold to even pay for the newspaper space, at \$3,528 . . . much less to reduce that sum to 2% of sales?" Henry blinks. "Yes," continues Mr. R. E., "it's pretty staggering."

"You've planned, in this layout, on just 3 items. If the price of the perfume is low, we'll need an awfully punchy play-up of those 3 items to bring us enough customers to see us through, profitably. If we've an expensive perfume, those fewer customers will be much harder to get . . . and probably demand a larger selection. Also, I believe an illustration more definitely tied up with Xmas or Easter . . . times of year when perfume is more generally marketed, would help." He settles back in his chair.

"Most of these problems, are, of course, usually handled by the merchandising division. But they're of quite direct concern to you. For if you don't know exactly what the ad is supposed to accomplish, even the most meticulous layout will be ineffectually hit and miss."

"Oh," gasps poor Henry, "that has never been pointed out to me before." And sorry as a deflated balloon, he is wafted out.

Cherry Chippendale's experience follows. Her interview takes place with a gentleman interested in hiring a fashion artist. She opens her portfolio.

"Mmmm", breathes Mr. Prospective Employer as he inspects the picture of two ladies seductively swathed in satin. "You have a nice mastery of wash. But, unfortunately, we can afford to use very little wash work. Engraving isn't included in our newspaper rate . . . and halftones are quite a bit more expensive than line cuts. Then too, line cuts are usually easier to tie up with mat services, which we also use to cut down expense. Oh, you aren't acquainted with them?"

Cherry manages a faint, "No sir."

"Have you ever used Ben Day or Craft Tint papers?" continues Mr. P. E. "They enable you to get quite a bit of color into your work more rapidly and inexpensively than wash. No?"

"Well then," Mr. P. E. reinspects the ladies, "how long did it take you to do these figures?"

"Oh," replies Cherry cheerily, "only a day."

"Oh," echoes Mr. P. E. not quite so cheerily. "I'm afraid you'd have to work a great deal faster with us. As a general rule, in one day our artists complete 4 to 6 figures, and usually some small accessories. That's not an inflexible procedure, of course. But facility is very important in this business where you're usually working against a deadline. It's merely a matter of practice . . . so you needn't feel discouraged. That, getting the most out of small space layouts, and learning to use effective and inexpensive techniques can be learned."

"Yes . . . and thank you for explaining these things to me," says Cherry as she departs.

What to do about it?

Newspapers from key cities between New York and California, Texas and Canada, are available to any who care to peruse them. They show what is being done, day by day . . . in the field of "business." They are worth studying!

Even the smallest towns, these days, boast a print shop and newspaper. A visit to discover what makes the wheels go 'round should prove to be not only informative but exciting . . . to both pupils and teacher! And if there's an engraver on hand, so much the better.

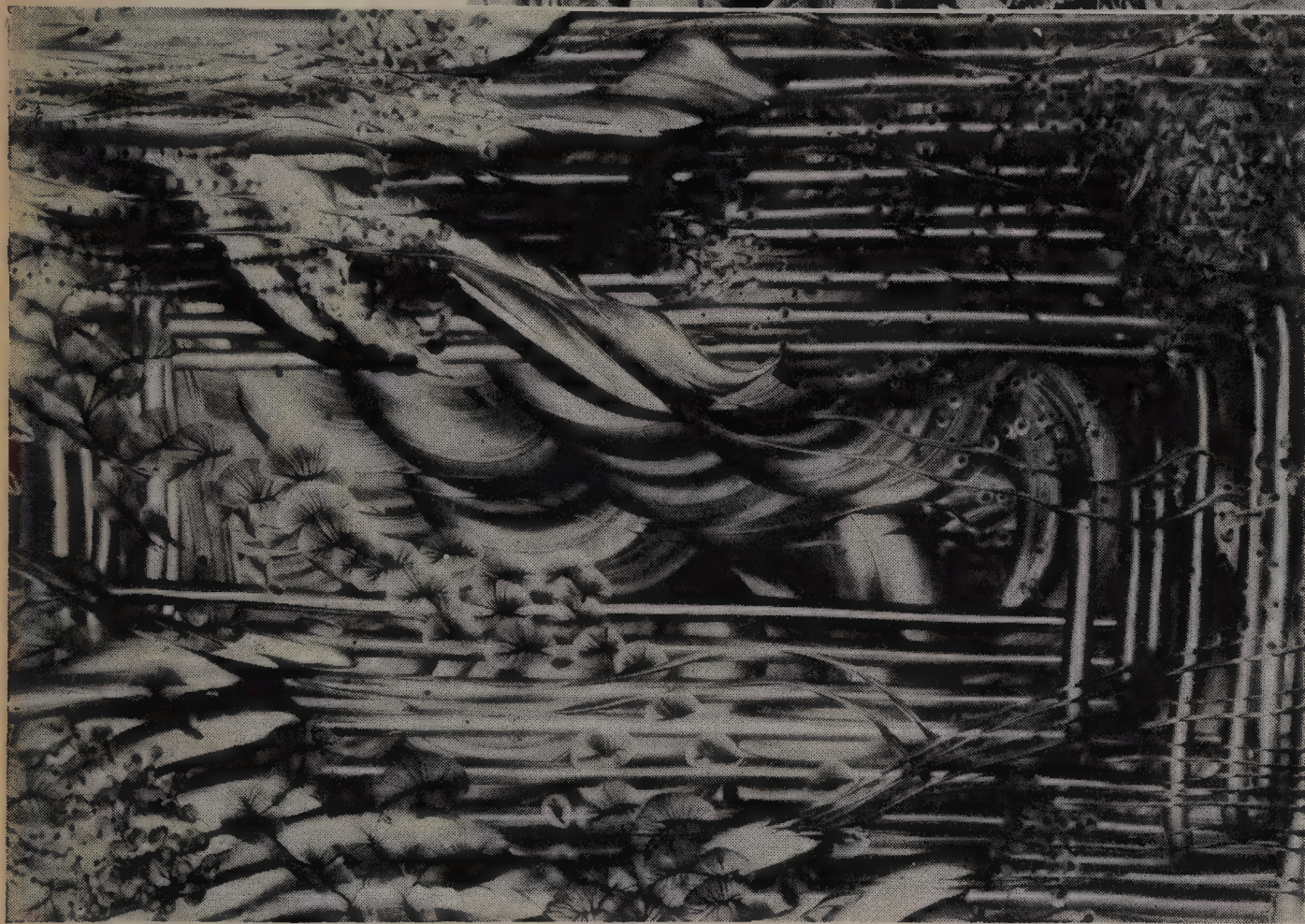
In larger cities, all these "business" centers are usually very obliging about visitors and demonstrations. Manufacturers of new materials and processes, whether they be interested in fine arts, industrial designing, commercial illustration, or allied lines, are, as a rule, most helpful and agreeable about explaining their product and its uses, to those interested.

And even if Henry and Cherry are not planning to crash the business world, the chances are that these field trips will prove not only stimulating at the time . . . but enriching every time they open a newspaper or read a magazine.

Should fame and fortune be their goal, via the art route, however, these curricula addenda, unglamorous and down-to-earth though they seem, appear, somehow, as very much more genuine aids than pats on the back and talk of "nice composition . . . good color." Or don't they!



A large finger painting by William Saltzman which ably demonstrates that designs of great vigor may be executed in this medium. Strong value contrast, vigorous texture, and dynamic movement make the finger painting at the right quite different from the delicate work usually done in this medium.



A design in deep, brilliant purple which shows that complex spatial organizations may be achieved in finger painting. The sharp contrast between the curved and straight lines, together with the unusual texture combinations give this work a decided individuality. The original measures approximately 32" wide and 23" deep.

# FINGER PAINTING IN COLLEGE

By RAY FAULKNER  
GENERAL COLLEGE  
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Finger painting was developed, I believe, primarily to aid young children in releasing inhibitions, overcoming fears, and gaining confidence in themselves. In this it proved so successful that it was put on the market as a material suitable for public school art work. However, because of its origin, its art value for older students seemed questionable. To bring finger painting up to the college level is not unlike trying to manufacture an Ingersoll watch to sell for

fifty dollars or a Ford automobile for fifteen hundred, and manufacturers know well that it is easier to lower than raise prices. Educators know equally well that while colleges can dominate secondary and elementary education, the public schools influence higher education only after long, hard work. I mention this tendency first because finger painting has seldom been tried at the college level for this very reason.



But in line with the educational policy of the University of Minnesota's General College to experiment before deciding issues, we introduced finger painting to our students several years ago. It was and is a success.

Our classes, planned as they are to meet the art needs of laymen, include many students who have had little or no previous art training. The pressure of meeting college admission requirements, parental objection to "wasting time in art classes," or, worse, the failure of many secondary schools to offer art instruction keep many students out of art courses, and give them strange ideas about art. They believe that (1) art has little value to them, and/or (2) they have no art ability, and therefore, should not elect art work. To those of us who believe that art is as essential as history to the future citizen, and that every person has some art ability, this situation is serious. Every possibility of building a new, healthier attitude is worth a trial.

Many students come into the Art Laboratory on the first day, and say, "I can't draw a straight line with a ruler. I have no art ability. Maybe I shouldn't have taken this course." We can either reply, "Why not spend your time listening to lectures and reading books if you feel that way?" Or we can say, "Let's see whether or not you have any ability. Let's try working with materials, and you can judge for yourself." Finger paint, although not chosen for every beginner, is always on hand.

The simple job of moistening and smoothing the paper gives the student a chance to work with art materials, to begin some of the motions which will later produce a design. In an effort to put the paint smoothly on the surface, designs appear "all by themselves." The student may remark, "That looks almost like a tree, doesn't it?" or, "That would make a good design for a printed dress." When statements like this are made by the student, three-quarters of our battle is over—and these remarks slip out almost unconsciously in the preliminary stages of finger painting. Accustomed to small, cramped movements from years of writing (or drawing) with pencil and pen, many students start by using only their fingers, but the slipperiness of the medium soon encourages them to be more vigorous. Sleeves are rolled up, and the forearm is used. A hundred inhibitions dissolve.

Satisfaction is essential to success in art, and even after a few trials, most students can produce a pattern which has some merit. The best of these, mounted attractively, are carried home with considerable pride, and may replace a calendar or pennant on the walls of the student's room. After a few more weeks of experience in the laboratory, the first work may not look so beautiful as on that first day. It may be taken down and discarded as deeper appreciations develop. But nothing erases the joy that comes from that first piece of creation. Later the student may work in chalk, paint or clay, but none of these offers the same rare combination for the beginner as finger paint. In no medium can such satisfactory results be produced so quickly, so easily.

This sounds like therapy, and so it is. Where is the art, you may ask. To answer this question, I refer you to the three examples of finger painting done in the Art Laboratory. How could the importance of a dominating idea or motif be better illustrated than in the first example, in which a central, dynamic, flamboyant shape gives the finger

painting its quality? The organizing of plastic forces and movements which interest the contemporary artist more deeply than imitating surface appearances are here illustrated directly. Big curves, done with a swing of the whole arm have an organic quality because a natural, living movement created them. The dominant movement is repeated, echoed, opposed in a manner almost contrapuntal. A theme has been stated and developed. That is art.

The second example, also based on a dynamic upward swing, is more staccato. The repetition, more obvious than in the first painting, makes it more akin to an etude, a study in texture which, in this respect at least, would easily put to shame many oil paintings proudly exhibited as "Fine Art." Tremendous variety has developed from a basically simple theme.

The third example, expressive of plants and water, is an excellent study in composition. Curved forms reinforce and enrich a background of lines at right angles to produce "good decoration." Few mediums permit such experimentation with a variety of textures. And this is far from mere decoration for all of these paintings illustrate excellent approaches to the problem of spatial organization. Forms advance and recede in clear relationships without destroying the surface continuity of the picture far better than in most still lifes or landscapes. It is as easy and natural to preserve the picture plane in a finger painting as it is to punch holes in an oil.

So far, finger painting has been discussed as an end in itself. How can this learning be made more readily useful in everyday life? Is it to remain something tied to finger painting and nothing else? This depends on the teacher's skill in promoting keener observation, wider generalization. For example, the flamelike forms in the first examples are not unlike shapes frequently used by El Greco. When this was mentioned the student looked in the files for reproductions of Greco's work. A small group of interested students discussed the similarity, noticed new phases in the Spanish Greek's work. The other two examples, more closely related to surface patterns, were compared with textiles and wallpapers available from the laboratory shelves. Not only this, but the represented textures were compared and contrasted with the real textures of plants, metal, etc. This in turn lead to a discussion of the tactile values in the painting of Cezanne and Van Gogh. Students who previously were bothered by "rough oil paintings" gained their first insight into texture as an important plastic element. The art values of finger painting reside probably less in the thing itself than in the applications which can be made and enjoyed.

Any medium should stand or fall on the values which it holds for the student. Does it encourage him to learn fundamental principles to develop new attitudes, to gain new appreciations? As stated above, there is no question in our minds about the value of finger paint in developing new and healthier attitudes toward art. Even a cursory glance at the paintings shows an excellent understanding of fundamental art principles, principles which have not been taught but which have been learned from experience. The pleasure which the students take in their work, and their comments are objective proof that new appreciations have been developed. Finger painting fills a real need in college art work.



This article is a sequel to the article on the Index of American Design which appeared in September issue.



A border from a hand-woven coverlet.

*Courtesy Earl and Rhea Mansfield Knittle*

# THE INDEX OF AMERICAN DESIGN

In Michigan, an almost complete census of cigar store Indians has been compiled, including almost every known type in use during the 19th century. Julius Melchers' work is included among the Indians recorded while other examples of this famous carver's work are shown in architectural details from the Volght house in Detroit for which he carved doors of black walnut and gray stone insets.

Michigan possesses an unusual number of early-day puppets and marionettes, many of them belonging to David Lano and used in his family for three generations. The most interesting of the Lano puppets have been recorded, giving a good idea of the type of folk carving which this family brought to a high art, and a number of puppets from eastern United States were found in Michigan and recorded. However, in this state, noted for its shipping and lumbering, few mementos of these industries have been discovered. Thus far the Index has located and recorded in Michigan only one figurehead, one decorated name panel and one pilot-house eagle; and of the famous lumber-jack carvings none have been found of sufficient age to bring them within the time limitation of the Index.

In Minnesota, settled as it was by people of many nationalities, many interesting articles had to be eliminated, either because of foreign origin or to avoid duplication of work already done in the East. However, a number of typical midwestern subjects have been found and recorded, including a Red River dog sled and ox cart, carved wooden household and farm utensils, early furniture, handmade quilts and other miscellaneous pioneer articles.

The Index is a new project in Missouri, where the work has just begun. However some of the objects already being reproduced are a lady's modesty boot-jack, the buckskin coat of Honore Picotte, a hand carved golden eagle from a Mississippi River boat, a hand-painted plate from the bridal suite of the S. B. M. S. Mephram, a copper weathervane of horse design, and a wrought iron boiler.

A photographic survey was made in New Hampshire of the Shaker arts and crafts in that state, and especially attractive recordings of textiles in color have been made. These designs were printed in 1853 by the Manchester Print Works, a firm no longer in existence. Most of the colors of the prints were made from vegetable dyes, a process no longer used in commercial textile print works.

An unusual old U. S. mail bag, used to carry mail from Dover to Gilmanton 100 years ago when the mail was

moved by horseback, was recorded at Laconia where it is in the possession of the Daughters of the American Revolution. The handwrought iron work is of especial interest.

New Jersey and New York, because of a peculiar geographical disadvantage in the pursuit of articles fashioned by their craftsmen are co-operating with the New York City office of the Index, with a liaison officer to coordinate the work.

New Jersey has had interesting early industries, glass of course being the best known. Caspar Wistar made glass in Salem County as early as 1739 and later a German family named Stenger started a factory in Glassboro. Whenever possible examples of this work have been recorded. From the craftsman's standpoint, it has been said that the Victorian furniture made by John J. Jelliff at Newark in 1868 was some of the finest produced in this country. He took pride in doing only handwork, although some machinery was being used at that time. The Index staff also learned that Duncan Phye had a daughter in New Market, near New Brunswick, and that in a workshop there he made all the furniture for her 20-room house, a few pieces of which it has been possible to locate and record. These facts were authenticated by a grandniece of Phye now living in Plainfield.

Crane clocks were made in Bloomfield, textiles in Paterson and in Hasbrouck Heights, and, of course, much excellent embroidering and knitting was done in the homes. Fine wrought iron candlesticks, household utensils and architectural iron work were made around Sparta and Hackettstown, where some tin and copper weathervanes were found. Grills, porchrails with elaborate scrolls were made at Rahway, and fine toleware was produced in Northern New Jersey.

Toward the latter part of the eighteenth century, Newark became a leading center for fine jewelry.

The New Jersey Index artists have drawn the wedding dress (rapidly falling to pieces from age) of Dinal Van Bergh who came from Holland to marry Jacob Rutzen Hardenbergh, later the first president of Rutgers College, in 1865.

One of New Jersey's artists has developed an interesting technique for white textiles or any object which is difficult to do without the use of Chinese White and has instructed others whose results have been outstanding.

In New York state many fine pieces are available for



reproduction. There are several communities where the residents live in intimate relation with these early objects, using them daily, some from necessity, some from sentiment. There are a number of examples of old French houses around Watertown which, still occupied, are in practically the untouched state of the very early times.

Joseph Bonaparte, a brother of Napoleon, lived at Cape Vincent, near Watertown, and the Napoleonic refugees of that time left a deep impression on the region. Much of the original furniture, hangings, etc., are available in local libraries and museums but much of it is in the original homes. The home of Hyacinth Paugnet, an officer in Napoleon's army, was in the possession of his descendants until 15 years ago.

Rare glass made at Redfield, near Syracuse, is now being sought by Index artists, who already have made paintings of fine specimens of firearms, ship figureheads and cigar store Indians.

Index artists in New York City recently achieved a successful method for rendering of clear and colored glass, by the use of underpainting in Chinese ink. This underpainting allows the artist to establish drawing quickly in one color and, to a certain extent, establish values. If the specimen requires color it is added to the lightly determined underpainting.

Six New York City artists are working on ceramics, chiefly on stoneware, while nine are engaged on pencil drawings of silver. A wide range of objects occupies the attention of 19 artists making renderings of woodcarving and ironware, while other groups are copying such subjects as furniture, clocks, textiles, and Victoriana. Meanwhile research workers are compiling a general bibliography and a costume glossary.

Index workers of New Mexico have a wealth of material from which to draw. Early settlers in all parts of the country had to make their own necessities and most of the luxuries until they were no longer isolated. In New Mexico, that period lasted for about three centuries—from the coming of the Conquistadores in the early sixteenth century to the coming of the Americans in the middle of the nineteenth century. During that period the natives developed an individual technique and design influenced by Mexico and the surrounding Indians, and the native crafts persisted even after the arrival of Americans and the influx of American goods. Index workers have concentrated on New Mexico's religious carving and painting, woven goods, tin and leather objects, furniture, costumes and jewelry.

Of primary interest have been the religious paintings and carvings represented by wooden saints and crude pictures on wood or buffalo hide. Bultos, or wooden statues of the saints, were very crude and stylized. The majority of them were church property but each family had a special patron saint. There are many theories to account for the presence of santos in New Mexico. Probably the padres taught the Indian converts how to carve and paint the little statues when they found that Mexico could not supply their needs. Undoubtedly the best craftsmen became professional santeros, for bultos from various parts of the state can be recognized as the work of one man.

Since native wood is soft, furniture for church and domestic uses was often carved or covered with gesso and painted with elaborate scrolls of birds and flowers. Special study has been made of domestic painted chests whose gay

flowers and frivolous scenes appear the work of one man and his helpers.

Tin cans were made into sconces and niches for church and home. Probably most of the old tin which the Index artists have reproduced was made after the opening of the old Sante Fe Trail because wall paper is used as decoration and because American brands are stamped on the tin.

Next in interest to the santos has been native weaving. Although not as expert as Mexican or Indian weaving, the colors are soft and the designs feminine and intricate. The yarn is homespun and the dyes made from native bark, plants or tree leaves. Indigo, a favorite color, was imported over the Chihuahua Trail. When the Americans arrived with Germantown yarn, weavers sometimes wove whole rugs of it, but more often used it in combination with homespun.

More rare than the blankets are jergas (carpets) and colchas (bedspreads). Jergas show beautiful weaving and less elaborate color than the blankets, woven as they were to cover the dirt floors of the abode houses. The rugs, called Chimayo, have been painted and photographed for the Index, and show both Mexican and Indian influence.

The Index also has made a complete photographic survey of New Mexico silver filigree work—product of a fine art that flourished in New Mexico from the late seventeenth century until the end of the nineteenth century.

As is to be expected, the work of the Index in Northern California has been strongly colored by local history. Until the latter part of the nineteenth century, California was almost isolated, culturally, from the rest of America. During the mission period decorative and craft work was done largely by Indians under the direction of the Spanish craftsmen who accompanied the Franciscan padres. Old World designs and forms were used as the patterns for this work but they were influenced and modified by the varying skill and traditions of the Indians.

This period resulted in some of the most valuable and interesting material available for Index work there but unfortunately the total quantity is small and confined almost entirely to the missions themselves. Another fruitful field for the Index is leather tooling and silver ornamentation on riding equipment.

The gold rush brought a sudden and startling change in California's cultural life. Great fortunes were amassed by uncultured people, who imported from the East the costly-looking, over-ornamented domestic articles which became the prevailing fashion. A considerable amount of fine furnishings also came into the state, around the Horn and over the plains, and there are still to be found in strange places in the old mining and agricultural sections. Local creations generally were scorned, the newcomers sending as far afield as Europe and Asia for their finery.

A stimulating effect of the rapid population and financial expansion of this period was the invention of many new tools and household objects to satisfy the new industrial and agricultural needs in the state. This was true in such equipment as mining machinery, dredges, stamp mills, locomotives, harvesters, etc.

This colorful historical background has had an important effect on the work of the Index in Northern California. The several cultural eras, which followed one another in rapid succession during the eighteenth and nineteenth centuries, each left distinct and valuable stores of decora-



tive material. However, the Index has been at a disadvantage because much of the material had to be eliminated, either because of its foreign origin or because records of its origin and history is incomplete. A contributing factor in the latter connection were the many fires in San Francisco and other Northern California cities which destroyed valuable records and effects and left gaps in research history. However, several subjects have been especially fruitful among them the mission period, montadura (riding equipment), wood carving, toy banks and marionettes.

Two obvious portfolios for Ohio Index workers to compile were for ceramics, glass and pottery. Because early pottery has not been accumulated by collectors to the extent that more refined crafts have, isolated pieces have been recorded. The largest known authenticated collection of pottery is housed in the Historical Society's room in the Public Library in East Liverpool.

The Ohio pottery portfolio is being divided in four general groups: earthenware, comprising glazed and unglazed red ware and glazed yellowware; salt glazed stoneware; Upper Muskingum Valley pottery lamps; and miniature examples of pottery.

Work on the glass portfolio has been delayed intentionally to give the artists an opportunity to perfect their rendering technique, but a general plan has been outlined to record the typical products according to contour, pattern and color for each manufactory, the chief of which are at Zanesville, Ravenna and Mantua.

The Ohio artists have concentrated upon the communistic community at Zoar, Ohio, settled by Separatists from Wurttemberg. The "Community of goods", established as an expedient, economic measure, was secondary to their primary objective of religious freedom. During its existence from 1817 to 1898, the colony produced household and personal articles of substantial merit. As the Zoarites established their craft shops and work rooms, they fabricated clothing and bedding from textiles woven from flax, rye straw and wool grown in Zoar; pottery, tin and iron from local raw materials; and furniture from native fruit and other trees.

The Index is recording costumes, bedding, furniture, pottery and miscellaneous objects of this unusual colony. At the Western Reserve Museum in Cleveland, Index artists are recording Shaker material concentrated there. At Cincinnati, other artists are making renderings of well authenticated collections of American tiebacks in wood, metal and glass, and decorative nailheads from a comprehensive collection owned by Mrs. Samuel Joseph.

Oregon, where the Index project has been launched only recently, is seeking out colorful pioneer material of the prairie schooner era—farm implements, kitchen utensils, musical instruments, furniture and quilts.

Pennsylvania of course is a particularly fertile field. Here the Index artists have brought the superb decorative art of the Pennsylvania Germans to wider public attention. While the arts and crafts produced by the English settlers and their immediate descendents always have been treasured in Philadelphia and throughout Pennsylvania, interest in the Pennsylvania-German work has been only recent.

Twenty artists employed on the Index in Pennsylvania are working out of two offices, Philadelphia and Pittsburgh. In the Pittsburgh area there is less distinguished material,

but the artists in that region recently have discovered a source of interesting Pennsylvania-German material in the settlement of the Economy Society, called Economites, in Beaver County.

The Economites made furniture, wove silk, and designed a variety of interesting household objects. The recording is not complete but from what has been done it is evident the project is breaking new ground in its coverage of this settlement. Other work done by the Pittsburgh artists includes an extensive survey of early Pittsburgh glass and other glass found in that section.

Of all the Pennsylvania-German objects indexed by the Philadelphia group, there is possibly nothing more beautiful than the painted dower chest. Ten of these have been recorded. The Pennsylvania-German penchant for cleanliness undoubtedly is responsible for the scrubbing-out and painting out of much of this early decoration, so that fine chests are rare and treasured possessions.

Some of the pie plates and dishes that have been recorded date back to pre-Revolutionary days. Of the minor items of Pennsylvania-German which have been done there is a collection of 12 butter molds and small collections of toys and show towels, predecessors of the "mustn't-touch" guest towel of today. A collection of 12 iron cooking utensils used in the fireplace has been photographed and artists have copied the title pages of four hymn books to record the "fraktur" painting—German illuminated handwriting embellished with gold and other colors.

A group of four tiles with biblical designs in purple line on white ground, by Baron Stiegel of Manheim in Lancaster County, has been recorded. No other work of this kind by the baron is known to exist.

Of the material outside the Pennsylvania-German category, one of the most interesting sets of plates deals with old fire-fighting equipment from Philadelphia. Other plates have been made of the Hewson quilt at Memorial Hall in that city; a quilt containing patches of cloth from the first printed goods made in this country.

Rhode Island Index workers have found a fertile field in a graphic survey of woodcarving. By far the greatest amount of material is to be found in ship figureheads and cigar store Indians, but other examples of early woodcarving has been found in trade insignia, toys, weathervanes, butter molds, wooden pitchers, bowls, mortars and other kitchen utensils.

The furniture field in this little state is virtually unlimited. The New England conscience of the early Rhode Islanders saw to it that while fancy folderols might go to ruin, furniture and other utilitarian pieces were carefully, almost religiously, preserved. The chief concern of the Index in this field was not in the better known collections, such as Goddard and Townsend, but rather in those pieces to be found in outlying districts, some of which were made by slaves and itinerant carpenters.

In the past two years the Index has taken tremendous strides in Southern California. The work there is carried on in four centers—San Diego, Riverside, Santa Barbara and Los Angeles. Because of the distances to be covered, most of the work is done by the use of photographs and color notes.

The work is divided into the studies of the Spanish-California-Mission era, the pastoral period, the gold rush



period and the industrial period—the furniture, ceramics, costumes, carving, glass, metal work, textiles and a wide range of miscellaneous items in the decorative arts.

The Spanish-California era can be considered separately from other periods because of its unique and romantic history. The fusion of two civilizations is recorded on the walls of the missions, where the palette and the emotions of the natives have been adjusted to express the symbolic religious teaching of the Spanish priest-pioneers.

Previous studies of the architecture of the mission have ignored decorative details; in fact in many instances these details have been covered with plaster, adobe and paint. Record drawings were made possible by a careful flaking, chipping process. A further important phase of this period which the Index artists are recording is that of the great ranchos, when the Spanish dons and senoritas went native in their own way. They insisted that the imported Chinese silks and embroideries from the Manila galleons be cut to new patterns for their fastidious clothing, and utensils, too, added a strange note to these beginnings of culture in Southern California, as Russian traders brought in copper from the north, and from Peru.

Horsetrappings, developed from the Mexican influence, prove the ability of the silversmiths and harness makers of the time. The California poppy appeared on some of the elaborately tooled leather work and native forms likewise appeared on the silver inlay work on such items as bits, spurs and conchas.

Another important period is reflected in the decorative arts of the days of '49. The rugged characters of that day simplified their costumes, metal work and leather work, but artistic expression found its way from the saddle to the gun holster, and copper was worked into scales for weighing gold. Less romantic, but of particular interest to the Index studies, has been the industrial history, from cast iron hitching posts to the contributions of later settlers in that region.

Tennessee is expected to add much to the Index. While only preliminary research work and elimination have been accomplished thus far, the studies have discovered that there is a vast amount of native art in that state. Indigenous design and pattern peculiar to the mountain regions offer unusual material for the Index record, including pottery, cloth, weaving, sugar chests, chairs, cradles, etc.

Any record of Utah naturally would be largely concerned with the Mormon settlers and in the work there Index artists have found a tremendous aid in the "Relic Halls", exactly what the name implies, maintained through the state by the Daughters of the Utah Pioneers.

The oldest Mormon-made articles include the barest necessities of life, mute testimony to the privations endured by those settlers 100 years ago. One can see an utter lack of available material in that period, yet many beautiful patterns of wool and mixed wool and cotton homespun have been found. One item discovered was a sampler embroidered on a scrap of linen alleged to be part of a shirt tail.

Another phase of the early Mormon culture is shown through the ability to adapt available materials in construction of furniture. Little was needed, for example, in the making of a chair—a few sticks of oak-brush and a green cowhide and there was your chair. Ceramics, crudely done but serviceably built, are to be found scattered throughout the state.

One of the most important aspects of the Index in Utah

is the recording of early cowboy art. Many pieces of early silver and leather work are being gathered by and recorded by an artist who also is a cowboy—or a cowboy who also is an artist.

Vermont Index workers, handicapped at the outset by the limited number of museums in the Green Mountain State, but with the aid of historical societies and Bennington College have recorded interesting examples of early furniture, costumes, glassware, pewter, silver, pottery and textiles.

Virginia, as might be expected, has provided a wealth of interesting objects. One is a doll, used as a means of smuggling medicine, then contraband, into Virginia during the Civil War. Another recorded doll was the plaything of Jefferson Davis' daughter Varina.

In the John Marshall Museum, plates have been made of the wedding dress and slippers of Mrs. John Marshall, and of a beautiful satin vest believed to have been worn by the Chief Justice. A designing table, made probably by slave labor from native walnut at Red Hill, home of Patrick Henry, is being recorded at the Valentine Museum, where also was found an old ballot box used by a fashionable club in passing on the acceptability of social aspirants. Interesting figureheads are found in the Mariners Museum at Newport News, but in most cases the Index workers could establish only that they were of American origin. Among the famous persons represented among the figureheads are Jenny Lind and Daniel Webster.

Washington's civilization opened up at a comparatively late date, delaying the inception of design and its progress. From the very first, settlement came slowly and the pioneers were more concerned with making and protecting their homes from the wilderness than with the design of new things. Their tools, wagons and crude farm implements as well as their household furniture and utensils were brought from the east.

One of the most interesting articles found and recorded was a wooden cigar store Indian which for many years was a familiar sight on Seattle's main street in early days. The model for this Indian, it developed, was none other than the famous Sacagawea, member of a northwest tribe captured in an Indian raid and taken back to the Dakotas where she married into another tribe. It was she who some time later guided the Lewis and Clark expedition across the plains and through the mountains over the Oregon Trail.

In the absence of local design, artists on the Index have been recording items of interest now located in Washington but designed in other states. These include samplers, coverlets, homespun cloth, bookmarks, hitching posts, plush photograph albums, etc.

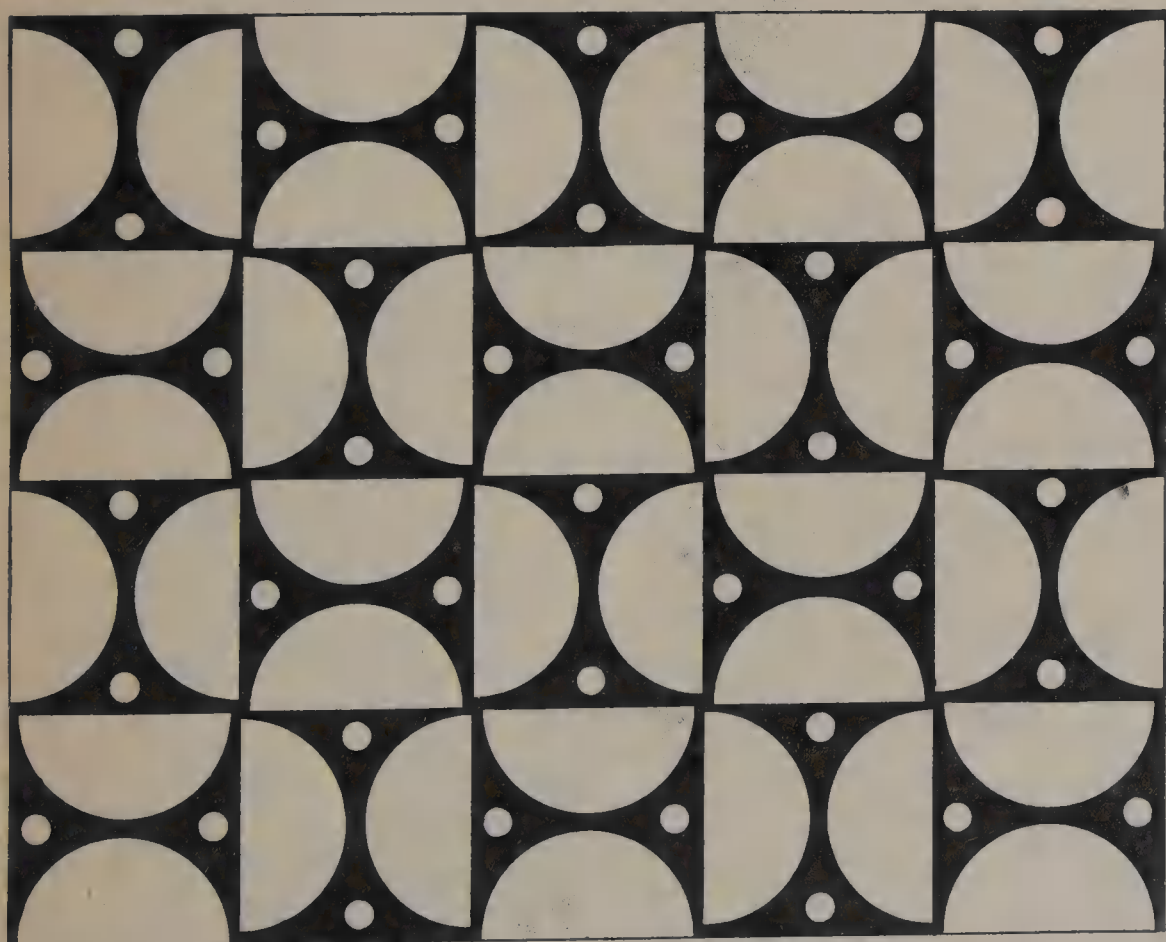
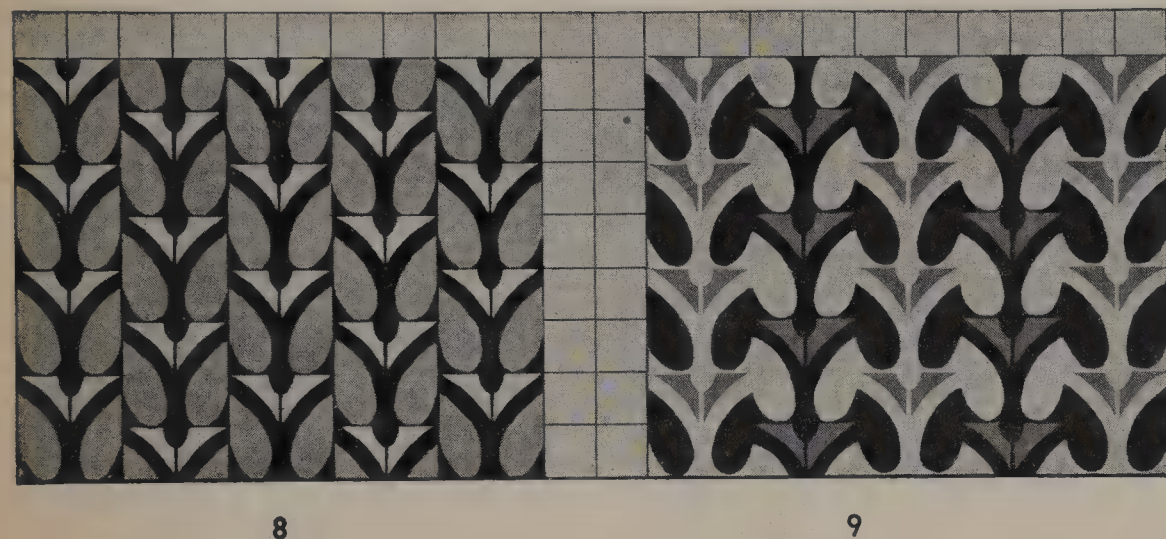
There has been a steady growth in the recordings of historical objects of the Wisconsin pioneers. In the cities near Milwaukee Index workers found such objects as lamps, cigar store figures, carpentry tools, calking hammers, clampjacks, sturgeon spears, boat lights, and all of unusual design.

The project in Wisconsin is being widened to include ultimately a comprehensive record of the state's unusual background as a great lumbering, mining, shipping and fur trading region.

Through this fascinating, far-flung undertaking the Index of American Design workers have made respect for the object to be painted a primary rule; the goal of the artist has been set at impersonality, faithfulness and objective beauty.



# BEGINNING DECORATIVE DESIGNS



One of the most common and easiest ways to begin the study of design is shown on this page. Beginners may be interested in following the various steps as they are numbered here.

1. The original design or unit is square in this case and has been worked out on squared paper for convenience. The area of the square has been divided by placing a simple design which resembles a tulip with symmetrical leaves on either side. It is important that the design touch the outer edges of the square and that the area of the square be divided into a variety of shapes and sizes.

2. The unit has been repeated four times. Each time it was turned one-fourth of the way around in something of a spiral position.

3. Another arrangement of four units. And the dark and light areas are reversed.

4. This is an ingenious arrangement in which the dark and light arrangement is reversed in alternate units.

5-6-7. Interesting arrangements of four of the original units.

8. An all-over design or surface pattern made by repeating the original unit an indefinite number of times. The method of repeating the unit in this case is called "half drop" because each square is dropped half way down from the square on its left. As shown here this all-over design is finished in three tones or values. Black, medium-gray and white.

9. An entirely different effect may be secured in this all-over design by experimenting with ingenious ways to place the three values or tones.

This method is one used by professional designers for such things as oil cloth, tiles, novelty wrapping paper, printed textiles of certain types and many other things with which we come in contact every day. The beginner should work hard to invent the kind of unit which will repeat well. A great many different arrangements should be tried. In the beginning it is best to use designs which are symmetrical or the same on either side, like the one used on this page. After the design has been worked out in pencil it should be filled in with black India ink, or black water color or tempera paint. Later on a color could be substituted for the medium or gray value shown on this page.

This striking black and white design was built from a square unit broken up by two semi circles and two small circles. The method of repeating the unit seems very puzzling but a little study will reveal it is a very simple one.





# ANIMAL DESIGNS IN CUT PAPER

There is no better way to learn to design than by using cut paper. This method emphasizes simple shapes and the importance of the silhouette. By working with three different values or tones as shown in the designs on this page the beginner faces the importance of handling dark medium and light masses. Both of these experiences are of vital importance in the study of art.

Careful study of this page will show the importance of having a large important mass of dark. In every case, above, the largest part of the square is dark in value. In many cases it is more than one-half of the total area.

It is well to begin with a piece of paper in some simple geometric shape such as a square, a circle or rectangle.

Then by slightly changing the edges of this mass it will take on more meaning. It is surprising to discover how little changes on the edges of a mass will make it become an animal shape.

Sometimes people draw on the paper before cutting. In this case care must be taken to keep the shapes simple. As may be easily seen the all-over designs below were made by repeating in some definite order such designs as are seen in the squares above. It is better not to cut holes through the important masses and to avoid extravagant meaningless contours. Restraint is of great importance in all decorative design. It seems much easier to cut out elaborate shapes of paper but usually they are less pleasing in the end.

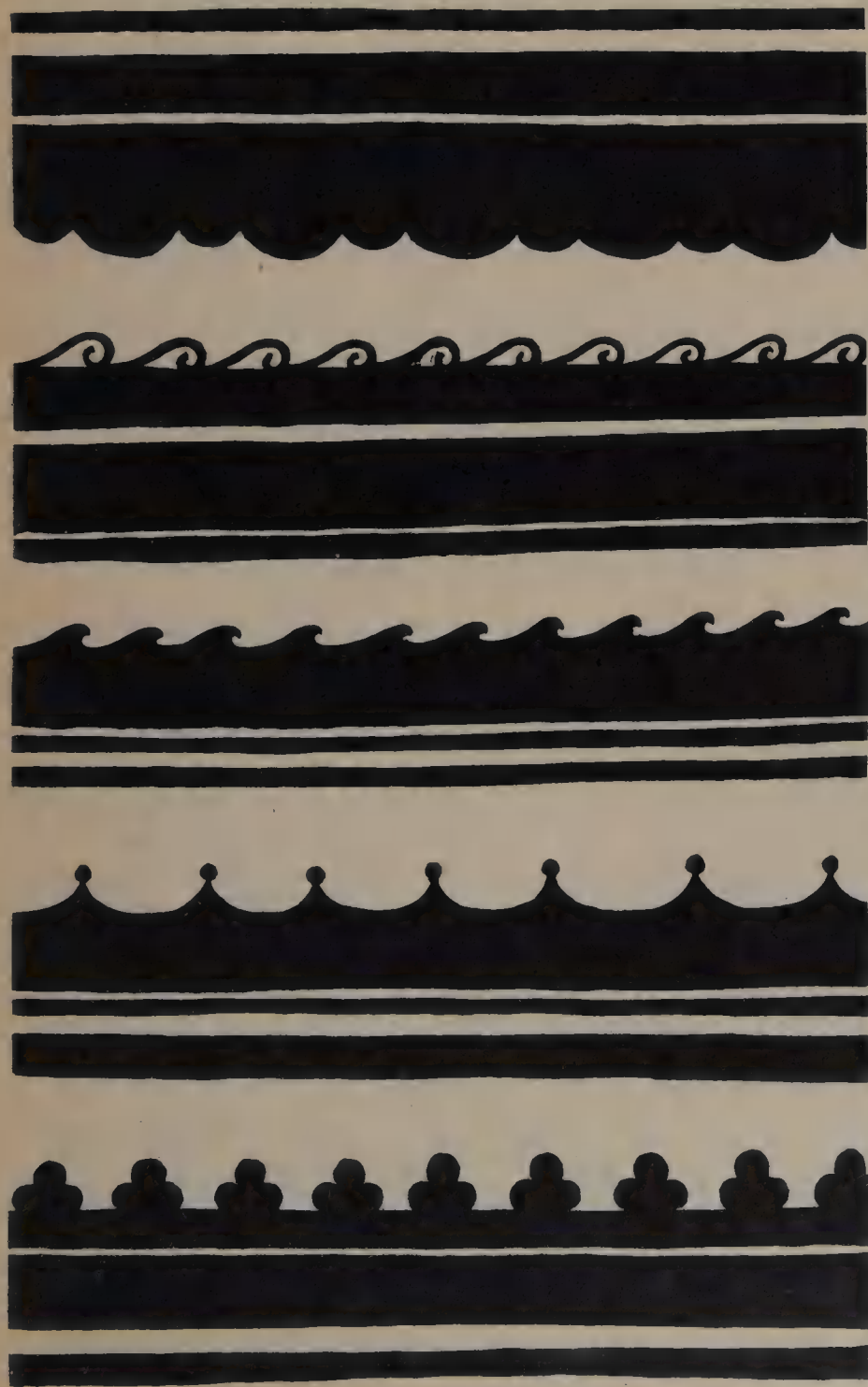




# FLOWER MOTIFS FROM BANDS AND CIRCLES

Almost anyone can produce interesting stripe effects if he experiments long enough to make groupings in which the individual stripes are different in width. On these shown on this page one edge was made interesting by a series of scallops, points or formal waves. In studying the designs below notice the variety in width as well as the masses of black.

From these bands circular flower designs may be made by merely building the same band arrangement around the circle as shown in the various circle designs on this page.



By adding stems to the circular designs they become flowers.







At the left is shown a design motif made from three flowers, one large and two small. They were constructed from the first band design shown on the opposite page and have been grouped so as to fill a square for the purpose of repeating in an all-over design like the one shown below. The flower unit used in the design below is another arrangement made in this way. The manner of repeating is simple, very much like a checker board. The flowers fill the alternate squares with a band design in the others. In making this repeat it is best to use pencil guide lines laying out the paper in squares which correspond in size to the three flower units. Tracing paper may be used to reproduce the designs. In finishing the designs it is well to outline all the shapes with a lettering pen and India ink. Then the large masses may be filled in with a brush. It is well to work large; no smaller than the design shown at the left.





A flower motif used  
in the designs shown  
below and on the  
following page.



# CREATING DESIGNS

## FROM A FLOWER MOTIF . . .

In the study of design one may begin in many different ways. Some emphasize the study of historic ornament as a foundation for this work, others base their problems on the study of natural forms, while still others begin with abstract ideas and build upon these. Each line of approach has its virtues, and each, if pursued alone to the exclusion of the others, has its shortcomings which must be understood and overcome if the student of design wishes to create things which are interesting, virile and lasting in their art values. One should be acquainted with historic ornament, for it is one's vocabulary, so to speak; one should be familiar with natural forms, for nature is a source of endless inspiration, and also one should understand the theory or the principles of design for without this one is like a mariner at sea who has no compass. Besides all these general things, however, teachers and designers have before them the ever present need of practical ideas, ideas which are tangible for immediate use in making designs and which are also worthy of serious consideration. It is well for everyone to study design from various approaches such as, making of designs from natural forms, from abstract ideas and from historic ornament.

On this page a lesson in working from historic ornament is explained. But it does not differ much from what may be done with a drawing of a flower made in uniform outline directly from nature. In this case the flower motif was taken from a Japanese textile.

It is one thing to have an interesting motif and another to know how to use it and it is here that we confront at once the most vital and fundamental principle of design—spacing. To space a motif in a given shape and to make it as fine as possible is no small task. To make one or two arrangements of motif in a given area is hardly enough if we want the best results attainable. It is only the quality of the excellence of our work that gives it any art value at all. So it is that only after making many variations of a particular arrangement that we can select that which is the most interesting and have the satisfaction that it is the best.

In working out these various arrangements in different shapes it is best to draw them in pencil. A compass may be used for drawing the circle. When the designs are well worked out the pencil lines should be inked in using India ink and a letter pen.

The next step is to experiment with black masses. These should be put in with a brush.







Above: The same flower motif used as a decoration for a circle as for a dinner plate or box cover.

Below: Three different experiments in arranging the black and white areas in the circular design.





# MAKING A DESIGN HOLD TOGETHER

Line is the basis upon which these flower designs are constructed, for without a good line arrangement to begin with it is impossible to arrive at a good pattern in light and dark. Occasionally we find a line design which is complete in itself. For instance, a line or two well spaced around the rim of a plate may be all that is needed on the plate. With most designs, however, there is always added beauty to be had through the use of fine dark and light patterns. This pattern may be a very subtle one in a multicolored design, with closely related values, or it may be strikingly obvious in a design of one or two colors or values only. The fewer the colors or values used the more we realize and appreciate the value of good dark and light pattern. So beginners should experiment a great deal with black and white.

There are no rules for making good dark and light patterns, any more than there are rules for making fine line arrangements. We know when a design interests us and we know, too, when something in it does not "look right" or when it does not "hang together." When any one part of a design "jumps out" or claims too much attention, we know that something is wrong with it. When there are two or more parts of equal size, shape, or interest in a design we know that it is more satisfactory after it is changed so that one of these parts dominated the others. There are exceptions, to be sure, in bi-symmetrical arrangements, in borders, or in concentric arrangements, where we purposely repeat parts of a design, but generally speaking, designs are like pictures; we do not care to paint two pictures on one canvas, nor do we wish to make two designs in one space, when one alone is enough and better than two.. In some arrangements the dark parts may predominate, and in others most of the design may be light, yet each of these is satisfactory, or balanced, as it were.

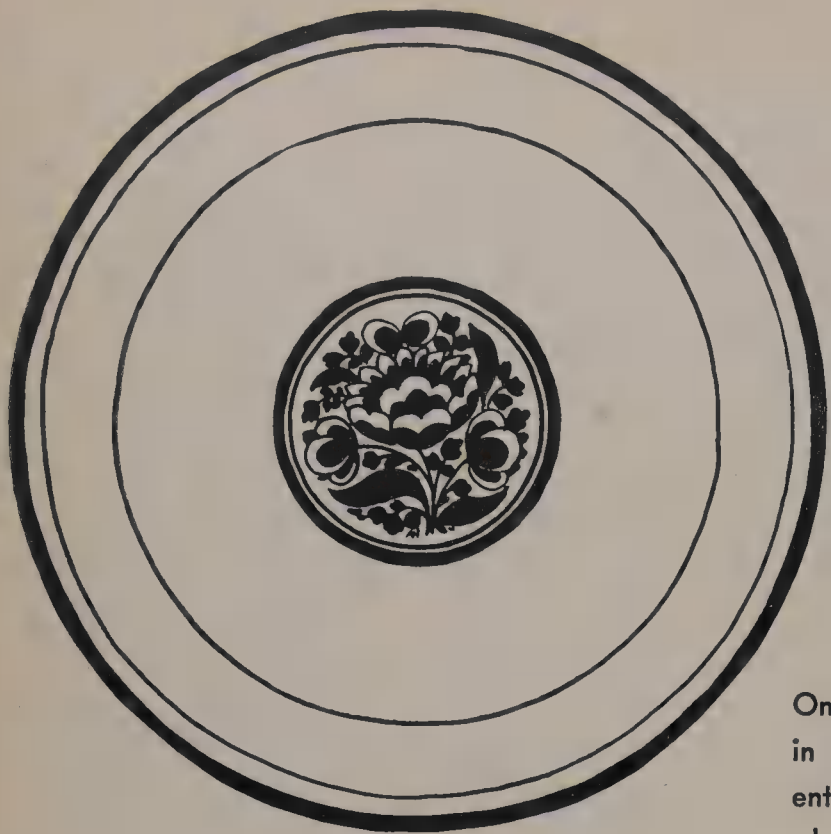


It is only by comparison of three or more arrangements that we can find a best one. Using a flower motif like the one shown here, it should first be finished in uniform black outline. Then, by using tracing paper several different variations of the light and dark should be made. In a motif where there are so many small shapes it is well to group the dark in "colonies" to give strength.

The next step is to experiment with the motif in various shapes as shown below. On the next page you will see how experiments were made with the motif in circles and in squares. Notice how the size of the unit and the width of bands changes the effect.







One flower motif  
in several differ-  
ent variations—  
showing that  
many effects are  
possible. Notice  
the differences in  
spaces—width of  
bands and  
amount of dark  
in each flower.





# DESIGNS MADE IN THE FREE BRUSH MANNER



These designs have a gay, playful feeling because they were painted directly with brush strokes. Naturally they are not as finished in appearance as others shown here,

which were worked out in pencil first. But the grouping and smoothness of brush lines produces a happy effect. See the all-over designs on the following page.

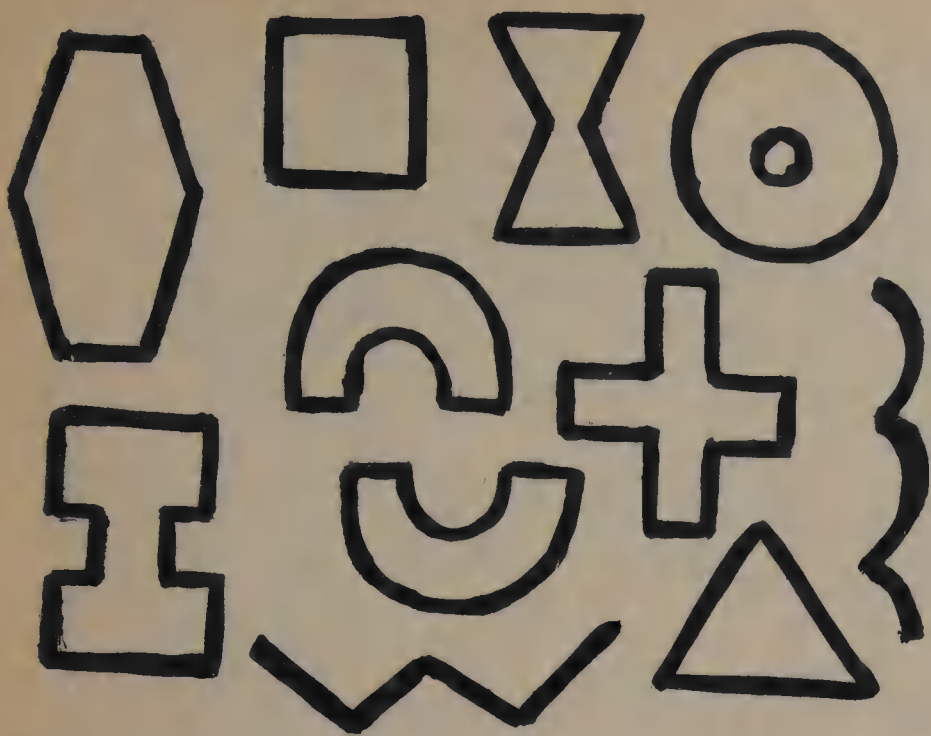




The two designs above were made by students using the "free brush" method of making designs. A tempera paint was used with a medium-sized brush about No. 7 or 8. A pleasing grouping of lines in a series or sequence is very important when designing in this way.

The design at the left was made by Ruth Reves, a well-known American designer for wallpaper.





Left: Some of the shapes used repeatedly in the work of primitive designers.

Below, designs made by a student using the geometric shapes of the primitive designers.



## PRIMITIVE DESIGNERS USE SIMPLE SHAPES

The primitive people are usually good designers because the things they make are usually very simple and refined in form and the decorations they use may be easily analyzed into the simplest geometric shapes such as circle, semi-circle, square, triangle, cross and various combinations of these. In speaking of primitive peoples those included should be the American Indian, the African Negro, Eskimos, and natives of the South Sea Islands. Each of these has contributed a great wealth of decorative design material to the rest of the world. Artists and designers today find constant inspiration in such things as tapa cloth from the South Sea Islands. This cloth is not woven but is made by beating together the inner bark of trees so that it takes on a smooth and strong surface which in turn is decorated by simple geometric designs. The wood sculpture of the African Negroes, the carvings in bone by the Eskimos, as well as the various tribes of the American Indians are valuable examples for everyone to study.

Very little except some of the best primitive art has

been preserved and a familiarity and study of this primitive art is a splendid way of acquiring an understanding of the basic laws of art such as rhythm, variety, and unity. These same principles may be present in the Fifteenth Century French tapestry or in a great painting but they are not as easy to discover. To study and to analyze the pattern in a woven basket for example will increase our enjoyment of it and make more possible the understanding of the more complex and subtle works of art.

Because the impulse of joy and play is close to the æsthetic impulse of the primitive, beginning students will learn much of the spirit of creativeness. Probably no mature artist works without some joy and exhilaration in his work.

The design of the primitive artists is always strong, virile, and rarely weak or decadent. Useless lines and superficial qualities are never found on simple geometric forms in original and strong combinations. It is this feeling of strength, simplification, with originality and self-expression that every beginning student should seek.







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ESKIMO CARVINGS ON BONE • NOTICE A FINE USE OF SIMPLE SHAPES



## National Ceramics Exhibit

Choicest of American ceramics and potter's arts, often minimized in art and decorative art exhibitions, will have a prominent place at the 1939 Golden Gate International Exposition at San Francisco. The finest pieces from the National Ceramics Exhibit will be on display during the entire duration of the World's Fair of the West.

The national show, known as the Robineau Memorial, will be held for the seventh time at the Syracuse, N. Y. Museum of Fine Arts, October 27 to November 21, and through the co-operation of Miss Anna Wetherill Olmsted, Director of the museum, a selected exhibit will be sent to Treasure Island. The National Ceramic Exhibition Jury, of which William M. Milliken, Director of Cleveland Museum of Art is chairman, will select the 100 choicest examples of fine pottery and ceramic sculpture for display at the Golden Gate Exhibition.

This will comprise the only exhibition of American ceramics in the Decorative Arts Section of the Exposition, and the entire selection, with the exception of a few items especially invited for incorporation in the general installation, will be made from the Robineau display.

## All American Package Competition

The opening of the 1938 All-America Package Competition, announced in the August issue of Modern Packaging Magazine, sponsors of the Competition, sets in motion the wheels of activity in the largest Packaging Competition in the United States, which resulted last year in 21,000 entries and the awarding of 60 trophies for outstanding package and display design and development.

The twenty classifications for the 1938 Competition include (1) Folding Cartons (2) Collapsible Tubes (3) Fibre Cans (4) Glass Containers (5) Metal Containers (6) Set-Up Paper Boxes (7) Plastic Containers (8) Machinery and Equipment (9) Counter or Shelf Displays (10) Floor Displays (11) Window Displays (12) Shipping Containers (13) Family Group (14) Opaque Wraps, Bags and Envelopes (15) Transparent Wraps, Bags and Envelopes (15) Labels and Seals (17) Closures (18) Rigid Transparent Containers (19) Miscellaneous (20) Canadian Division. These are practically the same as the classifications used in 1937, except for a breakdown in the display classifications, and a combining of the bag, envelope and wrapping groups because of a similarity of characteristics.

Also, whereas formerly gold, silver and bronze were made in each division, it has now been decided to make three awards of equal standing within every division. The decision was induced by the fact that the art of packaging and package design, as well as display development, has advanced to a point where such refinements of judgment, as are indicated by a first, second and third choice distinction, can no longer be practicable. Hence, taking three awards per division as a desirable goal, the judges will be free to enlarge or reduce this number according to the standard of excellence in any classification group.

The Competition closes on December 15, 1938. Winners will be announced in the March 1939 issue of MODERN PACKAGING Magazine, and the trophies will be officially presented at a banquet in New York to be held sometime in March. Universal participation in this annual event is urged, not only for the awards, which have come to be recognized by all industries as the highest single achievement in packaging, but also because of the intensive program of packaging and display education which the Competition perpetuates



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## Western Fair Will Compare Styles of Indian Basketry

Indian baskets, which vary in quality from a "slightly organized brush-heap" to a symmetrical beauty that actually is water-tight, demonstrate aptly as any single product the ability of the American Indian as an artisan and craftsman.

They also demonstrate the wide range of civilizations which were forced upon the Indian by the foods, raw materials and climates that surrounded him in various parts of the country. The buffalo-hunting Plains Indian, for example, found baskets ill adapted to life on horseback and developed them only slightly.

Fishermen of the Northwest Coast, seed and root gatherers of California, and sedentary corn-planters of the Southwest found baskets highly useful, and developed them to their greatest perfection. Shapes, designs and colorations equal to the best historical work are still produced by many tribes in these regions, for conservative squaws have resisted the degeneration in the art that followed introduction aniline dyes.

These lovely Indian baskets, with the separate regional civilizations that explain them, will be an important feature of the elaborate Indian Presentation at the Golden Gate International Exposition in 1939. The presentation will occupy most of the north wing of the big Federal Building on Treasure Island in San Francisco Bay, in charge of Rene d'Harnoncourt, manager of the Indian Arts and Crafts Board of the Department of the Interior.

Already assured for the display is perhaps the finest Indian basket in the world—a waterproof cooking vessel of cedar roots, with overlaid designs in bear grass, cherry bark and black cedar. The product of five years' work by a Washington squaw, the basket is 30 inches deep by 30 inches in diameter, and would grace almost any modern living room in America, for Indian arts fit neatly into the modern decorative scheme.

Hundreds of Indian squaws, from the Seminoles of Florida to the Tlinkits of Alaska, are laboring now to produce their quality handicraft for two great Indian markets that will be a major part of the presentation. They still pay a price in rheumatism, for the delicate baskets are woven of wet materials and sometimes actually under water, but their baskets are part of a campaign to establish the Indian on a self-supporting basis.

As a craftsman in his own specialty, whether basketry, textiles, embroidery and applique, silversmithing or wood carving, the American Indian is regarded by experts as the equal of foreign artisans whose work is imported and eagerly absorbed by a "quality market" in America. The Federal Government, at the Western World's Fair, will seek to secure wide recognition of the Indian as a producer for this quality market.

Thirty or forty Indian artisans will be brought to Treasure Island, to produce their handicraft under the eyes of visitors. As background will be dramatic displays of the six great regional civilizations of the Indian, which will trace their products back to their tribal meanings, and explain the reasons for their development to perfection. Music, dancing, and ceremonials are an important part of the story, for the most beautiful specimens of Indian art usually had ceremonial significance.

So the Indian story will be told, in part, by the bewildering variety of their baskets.

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Adaptability of these Indian products, and their rigorously simplified designs, to modernistic home and personal decoration will be clearly shown, and it is believed that the Indian Presentation on Treasure Island will enrich the field of American decorative possibilities, in addition to restoring the economic self-respect of the Indian.



## Hohlweiniana

Mr. A. R. McCandlish, President of the McCandlish Lithograph Corporation of Philadelphia, today announced the arrival from Germany of notable additions to his collection of Ludwig Hohlwein poster designs.

These new examples of Hohlwein's work were secured from Franz Hoerl of Munich. They are the result of Herr Hoerl's life time interest in collecting Hohlweiniana dating from Hohlwein's earliest work down to the present time. Included in this outstanding collection are some original sketch layouts by Hohlwein, accurately illustrative of his technique.

This collection added to the Hohlwein poster designs secured by Mr. McCandlish in Europe in 1937, constitute the only collection now in existence representing the complete range of this master of poster design.

The first public showing of this complete Hohlwein collection is to be in the Pennsylvania Museum School of Industrial Art in the early Fall and then it is to be made available to Art Museums, Universities and other Galleries all over the country.

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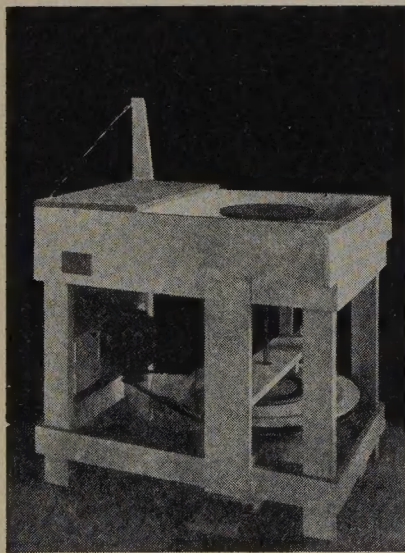
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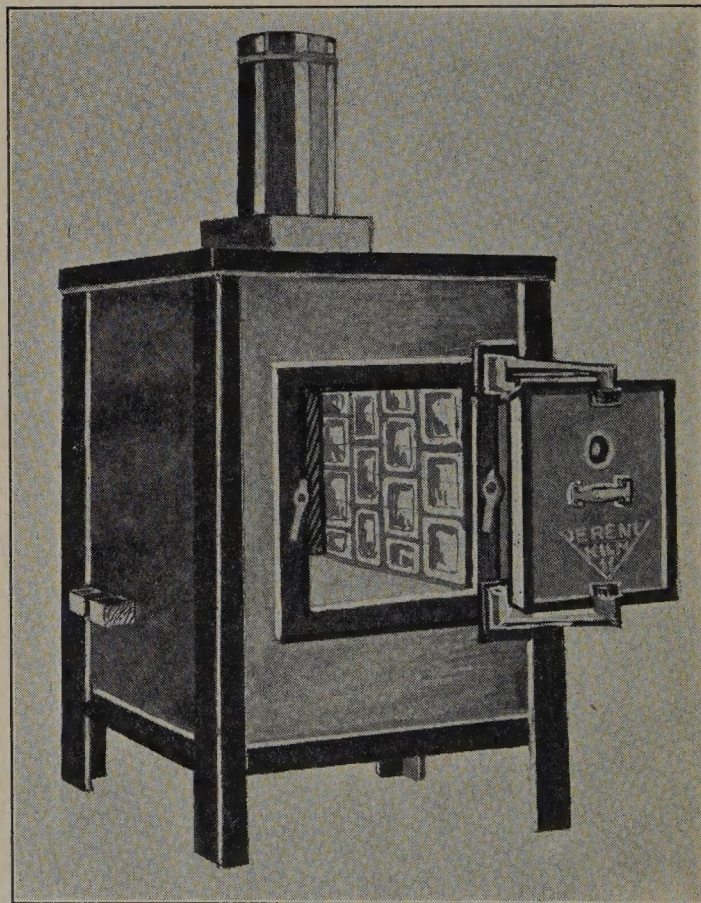
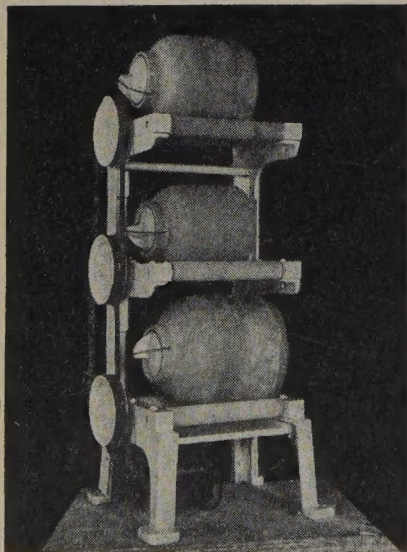
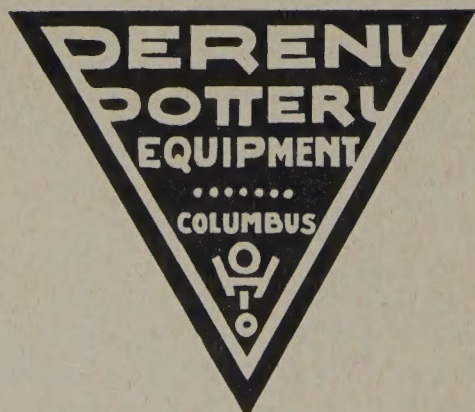
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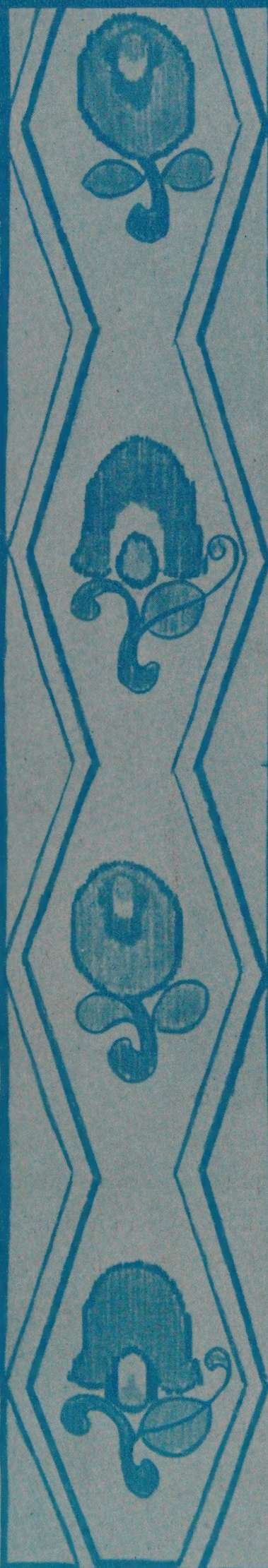
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